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CATALOGUE
OF
A FEW IMPORTANT BOOKS,
MANUSCRIPTS & ILLUMINATIONS,

THE PROPERTY OF THE
RT. HONBLE. LORD HASTINGS,
Melton Constable, Norfolk,

AND INCLUDING THE WELL-KNOWN
ENGLISH XV CENTURY MANUSCRIPT ORDINANCES OF CHIVALRY
ILLUSTRATING THE EXPLOITS OF HIS COLLATERAL ANCESTOR,
SIR JOHN ASTLEY, K.G. (*d.* 1486),
AND AT ONE TIME IN THE LIBRARY ON KING EDWARD VI.

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MONDAY, THE 20TH OF JULY,

AT 2 P.M.

1931.

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Lot 6 (Nos. I and II)

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- VII. The sale of any book or books is not to be set aside on account of any worm holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.
- VIII. No Imperfect Book will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.
- IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.
- X. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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DAY OF SALE.

Monday, July 20th, 1931.

SIZES MIXED.

Lot 1.

HORAE B. V. M. AD USUM SARUM, PRINTED ON VELLUM, lettres
batarees, 84 leaves only (wanting 36 leaves in the body of the
book), six full-page cuts all finely coloured and heightened in
gold, other large and small cuts also coloured, borders uncoloured
throughout, Simon Vostre's device on title; contemporary calf, line panel
tooling in blind on sides with floreate stamp in gold at corners, in centre
a stamp of a hand holding flower spray, silk ties, Astley bookplate, names
of early owners on fly-leaf "Ja. Calthorp" and "Edw. Palmer"

4to (216 mm. by 142 mm.) Paris, Nicholas Higman for Simon
Vostre [1520]

** VERY RARE. Hoskins 56.

LOT 2.

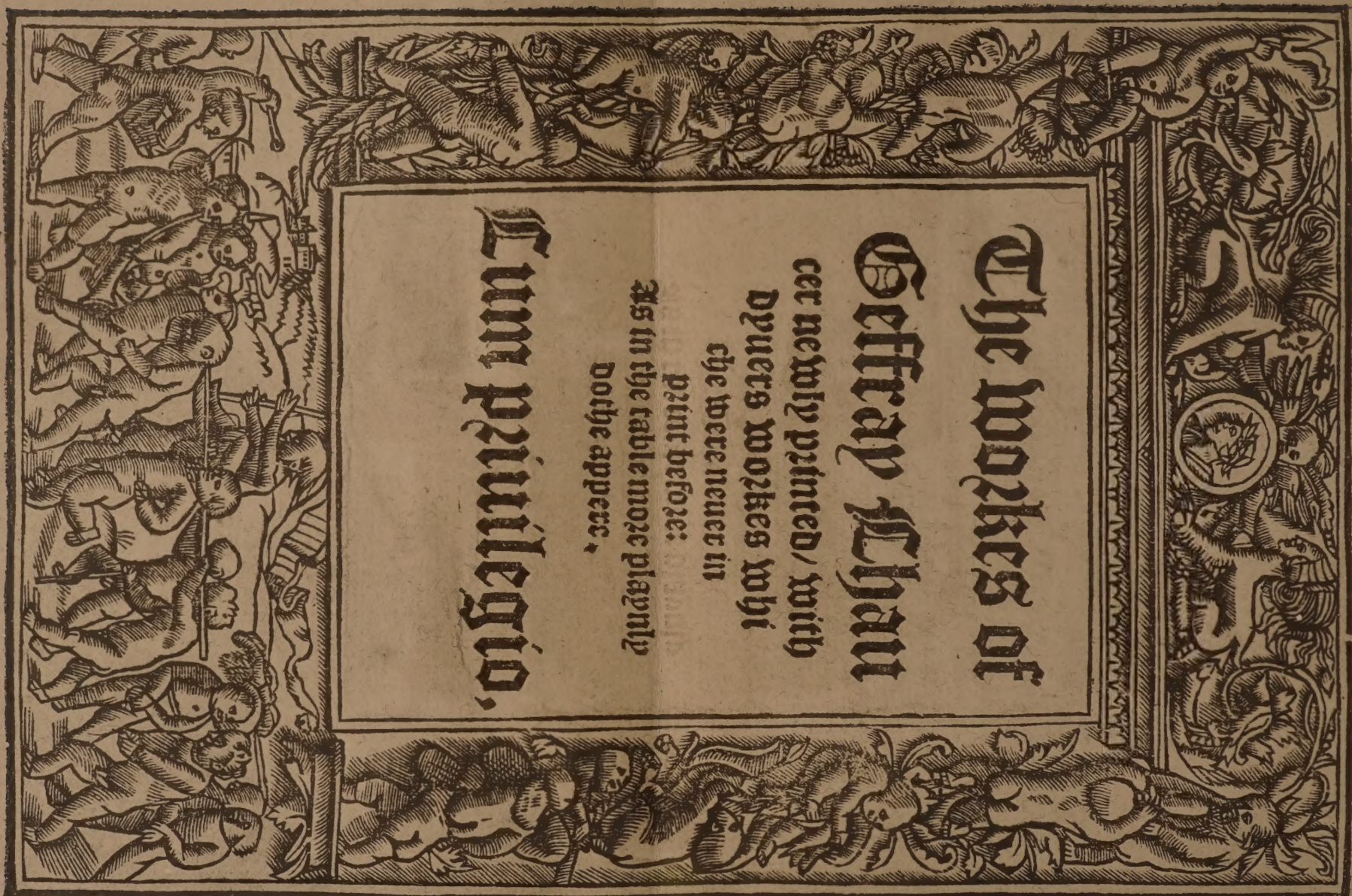
CHAUCER (G.) WORKES NEWLY PRINTED WITH DYUERS WORKES
WHICHE WERE NEUER IN PRINT BEFORE, FIRST COLLECTED
EDITION, *black letter*, TWENTY WOODCUTS, *the general title and titles
to the separate parts within a fine woodcut border*, 17TH CENTURY CALF
BINDING, *panel in blind on sides, bookplate of Sir Jacob Astley inside
cover*

folio (12¼ in. by 8½ in.) LONDON, THOMAS GODFRAY, 1532

**** AN EXCEPTIONALLY FINE COPY AND EXTREMELY
RARE.** The blank margin of a few leaves at beginning and end
slightly water-stained; blank lower margin of some leaves at beginning
very slightly wormed; small flaw in two leaves (sig. R 5 and Nn 6); a
small slit in Qq 1; a small piece torn from blank margin of sig Ss 1;
a fold in sig. Mmm 3 slightly affecting the text; APART FROM THESE
TRIFLING DEFECTS IN VERY GOOD AND CLEAN CONDITION THROUGHOUT
WITH WIDE MARGINS.

This, one of the most desirable of the really important early English
books, is now one of the most difficult to acquire complete and in good
state. The remarkably wide margins of the title-page, in particular,
seem to have proved a temptation to owners in search of blank paper,
and rare as the book is in any condition, it is long since a copy appeared
for sale otherwise than with the title damaged or altogether absent. In
this copy the title, in common with the rest of the book, is in admirable
order.

[See ILLUSTRATION. Plate I.]





LOT 3.

HORAE B. V. M. CUM CALENDARIO. [USE OF TROYES]. MANUSCRIPT ON VELLUM, *well written in a very regular bold gothic hand, 12 lines to a page, 235 leaves (including three blanks); SEVEN LARGE AND NINE SMALL MINIATURES FINELY PAINTED IN GOLD AND COLOURS all with full borders of flowers, fruit, birds and monsters painted within geometrical compartments on white, red or gold grounds; nearly every page with a lateral border of flowers, ivy-sprays and acanthus decoration in colours and burnished gold, calendar in black and red. In a French binding (c. 1600), olive morocco, sides and back elaborately gilt, decorated with various stamps within leafy ovals, lions, roses, acorns, lilies, doves, flower sprays, eaglets, flames, suns, tears, etc.; within an oval in the centre of the upper cover FRANCISCVS, on the lower cover RAFFY. Bookplate of Sir Jacob Astley inside cover.* IN FINE CONDITION

(173 mm. by 127 mm.) FRENCH, XV CENT.

[See ILLUSTRATION. Plate II.]

LOT 4.

OVID. DE PONTO. MANUSCRIPT ON VELLUM, *written in a neat book hand, 28 lines to a page, 58 leaves, with a marginal and interlinear gloss, capitals in red and blue, in a 16th Century recessed Venetian binding in Oriental style, the raised parts covered with red morocco and gilt, the sunk compartments of irregular shape decorated with coloured arabesques on a gilt ground. In the centre of the upper cover the lion of S. Mark, on the lower cover a coat-of-arms, both in recessed compartments, rebacked* (215 mm. by 155 mm.) 1263

*** Colophon at end : Explicit ouidius de ponto qui fuit script' anno dñi M°.CC°.LX°. t'cio. t'minatus a scriptore die sabbī post assumptionē bē mariē virginis. dō grās.



l'unz gens d'un que en songes
 A se fable non et men songes
 as on pout els songes songer
 ne sont mie men songes
 uns sont apries bien apurant
 i en pue bien traur apurant
 autrui qui ot nom malocur
 u ne tuit pas songes a l'as
 n'hois eust laud
 autr au roy d'ypion
 un songes eust ne qui dire
 ne cest folours a m'ardir
 e cote que songes auerue
 qui volra pour fol me neq
 ar en dreit map au ion fiant
 ne songes est signifiante
 es biens as gens ou des auar
 ar li plus sour songer a nul
 autes cose amement
 ne on les p'us apurament
 A unme en de mon cage
 El pome q'mours pnt le page
 es ioner gens. touchier malore
 ne n'ut si come se len.

t me co'more moult forment
 i vi. l. songe en mon dement
 nist matelli t me plot
 as en el songe riens u ot
 u n'adont aucun ne soit
 i rom li songes recensoit
 e uoel tel songe ramouci
 d'uoel d'its fure rehouer
 moure le me pue et comande
 t se nuls ou nulle demande
 oment ie uoel q'chils romans
 ont apelles que ie romans
 est li mais liures de la rose
 u lars d'amoours est toute enchole
 a matre est et soune et noeue
 r d'ouit dier q'ne le rehoue
 elle pour au ie l'ar empis
 est celle qui trait a de pris
 t bien est digne deffre amee
 ne doit estre rose clamee
 mes me fu qui estoit mais
 il va bien. l. ans hui mais
 nen may estre si songere
 l'amps amone plain de roye
 l'amps y tout riens sefgaye
 ne on ne nort b'ulson ne ha
 en may puer ne se noelle
 r couer de nouuelle foelle
 i los requoellent loz uerduer
 sont sel: tuit co' p'uers d'ur
 a ne meuey songeelle
 our la rose qui se moelle
 t oubhe la pouere
 u elle a tout l'uer este
 o's deuert la ire si gote
 il n'ot auoir noeue rose

Lot 5.

LORRIS (G. DE) AND J. DE MEUN. ROMAN DE LA ROSE,
ILLUMINATED MANUSCRIPT ON VELLUM, VERY WELL WRITTEN
BY A FRENCH SCRIBE *in an upright gothic hand*.

Begins : Maintes gens dient que en songes
Na se fables non et mensonges . . .

Ends : Chi fineraï mon dit
el nom de Ihūcrisť
Et cascuns qui lora
merci a ihū crist
Et li prit humlemt
q̄ no' soyons escriť
El saint liure de vie
q'l meismes escripst.

AMEN.

Double columns, 36 lines to a page, 182 leaves. ON THE FIRST PAGE A MINIATURE OF THE AUTHOR REPOSING ON A COUCH MEDITATING ON HIS WORK (75 mm. by 70 mm.). In the foreground are his library chair and desk with writing materials, spectacles, etc. The same page is decorated with a fine bar border with semi-human grotesques, drolleries and ivy-leaf sprays in gold and colours springing from the sides and corners. On folio 153 a miniature of the Trinity (72 mm. by 63 mm.) on a diaper ground (this miniature is a little rubbed); on the same page a fine bar border with ivy-leaf sprays; on folio 181 a small miniature of the Almighty on a diaper ground (46 mm. by 57 mm.). THROUGHOUT THE MANUSCRIPT A VERY LARGE NUMBER OF INITIALS IN COLOURS ON A GROUND OF BURNISHED GOLD AND ALL WITH MARGINAL DECORATION OF IVY-SPRAYS IN GOLD AND COLOURS. Bound in French mottled calf gilt (c. 1700); bookplate of Sir Jacob Astley Bart. inside cover (322 mm. by 205 mm.) FRENCH, XV CENT.

** A FINE MANUSCRIPT OF THIS CELEBRATED FRENCH ROMANCE AND IN AN EXCELLENT STATE OF PRESERVATION.

[See ILLUSTRATION. Plate III.]

LOT 6.

MINIATURES. FOUR MAGNIFICENT MINIATURES FROM A
XIII CENTURY FRENCH PSALTER.

- I. THE ADORATION OF THE MAGI.
- II. THE PRESENTATION IN THE TEMPLE.
- III. THE FLIGHT INTO EGYPT.
- IV. THE BAPTISM OF CHRIST.

It has not been possible to identify the Manuscript to which these miniatures originally belonged. It must have been a remarkable example of the high-water mark of French illumination of the middle of the XIII Century and may still survive in some public or private collection.

The style of the miniatures shows a strong English influence, serious types of facial expression, and beautiful colouring on splendid grounds of burnished gold. The hair and beard of several of the male figures are painted blue.

The background of the first and third miniatures is very slightly rubbed. Otherwise their condition is exceptionally fine.

(each 110 mm. by 85 mm.) FRENCH, MIDDLE OF XIII CENT.

[See FRONTISPIECE AND ILLUSTRATION. Plates IV and V.]



Lot 6 (Nos. III and IV)



Lot 7 (I), reduced

LOT 7.

ORDINANCES OF CHIVALRY, NAVIGATION, MEDIEVAL MANNERS AND COSTUME. ILLUMINATED MANUSCRIPT ON VELLUM COMPILED FOR SIR JOHN ASTLEY, K.G. (d. 1486), VERY WELL WRITTEN IN VERNACULAR ENGLISH IN A NEAT AND LEGIBLE BOOK-HAND, *generally 28 lines to the page, 320 leaves.* BOUND FOR EDWARD VI WHEN HEIR TO THE THRONE *by a binder who worked for him and Queen Mary.* Brown calf gilt with motto ICH DIEN on both covers and in the centre a rayed medallion which must once have contained the triple ostrich plume: this has at some time been removed. For a similar medallion used by Edward VI, see Davenport, p. 154. For bindings by the same craftsman see Sir A. Cope's sale, Sotheby's, 3 March, 1913, lot 6, and Mr. G. D. Hobson's "*Bindings in Cambridge Libraries,*" plate 26. Mr. Hobson called the binder King Edward's binder. Four silk ties.

(9 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.) ENGLISH, XV CENT.

** This important manuscript volume has been fully described by Lord Dillon in a paper read to the Society of Antiquaries, 14 Dec. 1899, and published in *Archaeologia*, vol. LVII, where reproductions of several of the illuminations are shown. To this very full and learned monograph we are indebted for the greater part of the description given below. An earlier account by Mr. Albert Way appeared in the "*Archaeological Journal,*" vol. IV, 1847, pp. 226-239.

In the following account of the varied contents of this manuscript the sections specially relating to Chivalry and Tournaments are nos. I, VII, VIII, XIII and XIV.

I. (*folios 3-4*). THE "ABILMENT FOR THE JUSTUS OF THE PEES," followed by "To crie a Justus of Pees," "The comyng into the felde," etc. These pieces contain the routine of a jousting such as was commonly performed in the 15th and 16th Centuries. In the two accounts of equipment given here and in section VII it must be noted that the Justus of Pees is, as its title implies, the armament of a man preparing for an encounter which was not expected to have fatal results, though that sometimes happened. It was quite different from the armament of a man who on foot was about to sustain or refute the truth of a serious accusation. For this man there were, unless the sovereign intervened, only the alternatives of success or death, either at the hands of his opponent or by the executioner.

This section is preceded by two leaves, the first of which is blank: the second gives a full-page illumination of a joust at the tilt at the moment when the two riders have shivered their lances on each other's helms, but with no apparent injury to either of the combatants

Lot 7—*continued*.

[**Plate VI**]. The crests are good examples of the fanciful erections often worn at tournaments, of which few real examples still remain. The rider on the proper right is Sir John Astley, as can be seen from the crest, a crowned harpy. The other rider has a crest of three maidens in a sort of basket and the cross of S. George on his targe. Both have as attendant a mounted squire and in the fore-ground is an attendant on foot in a red jacket and white hose with black shoes. The tilt is composed of six planks and is apparently about five feet high. In the centre of the spectators behind a wall forming the background is a lady with large butterfly headdress accompanied by five attendants.

II (*folios 5-11*). A table for calculating expenses by the day and year; a sort of medieval ready reckoner.

III (*folios 12-13*). The Assize of Bread and Ale, and the names of various weights and measures.

IV (*folios 14-15 and 24A*). A Poem on the coronation of Henry VI (1429) describing the procession and giving the bill of fare of the feast.

V (*folios 16-23A*). The maner and the forme of the Coronation of Kyngis and Quenes in Engeland.

VI (*folios 25-121B*). An English translation of Vegetius, made by direction of Lord Thomas Berkeley, and completed on All Hallows' Eve, 1408. The first two pages have fine illuminated borders (somewhat cut into) and in the lower margin of the first is the coat-of-arms of Sir John Astley; quarterly, 1 and 4, azure a cinquefoil pierced ermine (Astley); 2 and 3, gules two bars or (Harcourt). Numerous illuminated initials with foliate marginal decoration.

VII (*folios 122B-123B*). HOW A MAN SCHALL BE ARMYD AT HIS ESE WHEN HE SCHAL FIGHTE ON FOOTE.

The upper half of folio 122B is occupied by a very rare representation of the arming of a man who is about to fight on foot [**Plate VII**]. He is standing in one of the small houses or huts erected close to the lists for this purpose, and at the moment chosen by the artist a considerable portion of the panoply has been already donned. On the board and trestles at his right hand lie the remaining portions of the equipment. This miniature is reproduced by Mr. Foulkes (*The Armourer and his Craft*, 1912, pl. XIX): he also quotes (p. 107) an extract from f. 122B of this manuscript "How a man schall be armed," etc. On folio 123B is a description of the furnishing of the field as regards refreshment and repairs for a man's armour in the event of damage. The text of these three pages, according to Mr. Way, "is more ancient than the copy in a MS. in the British Museum (Lansdowne MS. 285), communicated to *Archaeologia* by Mr. Douce (vol. xvii, p. 295); well known as having supplied to Sir Samuel Meyrick the text





Friske lieth southe and north. of golde
stones. the ylonde and berbis haue. hinc
west north west and est southe est. and
fro vamborok. to the poynnt of the ylonde
the cours lieth north and southe. And beware of the
goldestones. hit floweth north north west. and quarter
tide. be olbyn fro tilmoth to feyn ylonde. the cours is
north north west. and south south est. 7 tilmothe is tide
north est. and southe west. betwene the hedlonde. and
honderth fore. the cours is north west and south est.
And it floweth west southe west. and est north est. And
at whitopes haff. And fro hounde clif fore. to humbyr
the cours is southe est and besouthe north west and be
north. fro leynes to the hedesound. the cours is north
north west and southe south est. At the hedlonde the
streame setteth north west and southe est. And it flow
eth on the londe of holdurnes north est and quarter
tide. in the fairway. And at hedlonde quarter tide 7
half. And yf ye goo fro leynes to the schelde ye schal
goo est southe est. for to goo cleue of esland. and be
southe. And yf ye haue an ebbe goo southe est 7 be est.
And yf ye goo fro the spone to the schelde. and at the
wynde be at north west y^e cours is southe est. til ye
be passid welle banke. And in welle it floweth est and
west and ther gooth haff streem vnder rothir. And at
the schelde it floweth on the londe west north west.
And haff streem vnder rothir be the londe til ye co
me to wynterbouesse and fro wynterbouesse. til ye



Lot 7—*continued*.

of a most instructive and interesting treatise regarding military costume, which has afforded valuable aid to antiquarians throughout Europe in this obscure subject of research."—*op. cit.* p. 234.

VIII (*folios* 124-130A). The Epistle to Richard II by Thomas Duke of Gloucester (d. 1397) concerning the rules for jousts and tournaments.

IX (*folios* 130B-138). Folio 130B has a fine full-page picture of ships, rowing boats [**Plate VIII**] followed by sailing directions from Berwick-on-Tweed to Holyhead and sailing directions for the Bay of Biscay. In the lower margin of folio 131 is the coat-of-arms of Sir John Astley as on folio 25 and on folio 138B is a nearly full-page picture of a ship taking soundings.

X (*folios* 139-195A). An English translation in verse of Aristotle's *Secreta Secretorum*, by JOHN LYDGATE and BENEDICT BURGH. The first leaf is missing; the text begins with the concluding lines of the seventh stanza:

Thorow all Grece namyd lorde and sire
And bi conquest holde the hool empire.

Numerous illuminated initials with foliate marginal decoration.

XI (*folios* 195B-198). How Knyghtis of the bath shulde be made.

XII (*folios* 200-274). The Pistill of Othea the goddesse the whiche sent it to Hector whā he was .xv. yer of age.

A verse translation from the French with three fine miniatures.

(i) *folio* 200. The goddess appearing from a cloud and delivering her epistle to the youthful Hector. In a corner of the miniature is a coat-of-arms (sable, two lions rampant affrontés, or).

(ii) *folio* 202. A fight between three men and three devils [**Plate VII**].

(iii). A King seated on his throne holding a sword. Gaolers holding two naked prisoners before him.

On the last leaf are the armorial ensigns of Sir John Astley. On a blank leaf at the beginning (*folio* 199) is a recipe in a 16th Century hand "To make aqua cōposyta." One leaf (*folio* 205) is defective.

XIII (*folios* 275-279A). The Challenges of Pierre de Masse and Philip Boyle and the results of their combats with Sir John Astley in 1438 and 1441-42. These pages are in a different hand to the former part of the book. THEY ARE ILLUSTRATED WITH TWO FULL-PAGE MINIATURES OF GREAT INTEREST.

(i) *folio* 275B. A FULL-PAGE MINIATURE OF A MOUNTED COMBAT BETWEEN PIERRE DE MASSE AND SIR JOHN ASTLEY IN PARIS. This

LOT 7—*continued*.

fight took place on 29 Aug. 1438 before the French King Charles VII in "Seyntantonne strette" near the Place de la Bastille and the scene probably presents us with a view of the Bastille which was erected by Charles V in 1369.

In the foreground are the populace perched on the house-tops, while to the left is the battlemented gateway of the Bastille, at the windows of which are seen ladies. There does not appear to have been an enclosed space, but as in many foreign instances the Knights rode along the tilt erected in the open street. The King is seated at a window with one attendant, while courtiers view the combat from adjacent windows, and trumpeters sound fanfares from the house-tops. Sir John Astley is on the near side of the tilt with his squire in the fore-ground. Beneath the windows at which the King and court are seen stand two heralds, the one bearing the French arms on his tabard, the other the arms of Astley. THIS REMARKABLE PICTURE IS A VERY INTERESTING RECORD OF SUCH SCENES.

(ii) *folio 277B*. A companion full-page miniature of great interest [**Plate IX**]. It represents another class of combat, a fight with axes between SIR JOHN ASTLEY AND PHILIP BOYLE OF ARAGON, which took place in Smithfield, 30 Jan. 1441-42. On the same spot another famous fight took place between Lord Scales and the Bastard of Burgundy in June, 1467, on which occasion Sir John Astley was of the Lord Scales's "Counsell."

REPRESENTATIONS OF FOOT COMBATS WITH AXES ARE EXTREMELY RARE. Examples are to be found in Rous's *Life of the Earl of Warwick* (Cott. MS. Julius E. IV) engraved by Shaw in his *Dresses and Costumes*, and in the Douce MS. 271 in the Bodleian engraved in vol. 56 of the Roxburghe Club.

In the present picture King Henry VI is seated as judge with three attendants in a sort of grand-stand reached by a flight of five steps from the ground of the lists which are formed by stout posts and rails with sliding bars. At the foot of the steps stand four men in armour with long-handled axes. In the lists stand the two combatants and a herald wearing a tabard of the King's arms. The Aragonese Knight and Sir John Astley are both in full armour with surcoats of their respective arms and holding two-handled axes. The picture shows the beginning of the fight. The populace are separated from the lists by a hoarding over which they lean. In the left-hand corner of the picture is the artist's idea of St. Bartholomew's church, and in the upper centre of the picture may be Newgate.

XIV (*folios 279B-280A*). The oath of a herald on appointment.

XV (*folios 280B-292*). Prognostications of the weather, a calendar, astrological tables and diagrams. *Folios 291-2* are blank. This and the preceding section are in different hands.



Lot 7 XIII (ii), *reduced*

LOT 7—*continued.*

XVI (*folios* 293-320). Parvus Cato and Magnus Cato, translated into English rime royal by BENEDICT BURGH, (fl. 1472), each stanza headed by a couplet from the original Latin in red.

Parvus Cato begins :

“Whan I adv'tise in my remembraunce
An see how felle folke erren greuosly . . .”

Magnus Cato begins :

“For thi that god is inwardly the witte
Of man and zeueth him undirstonding.”

On the last page, folio 320B, are written several recipes in later hands.

OWNERSHIP. Little is known of Sir John Astley, the original owner of the manuscript, apart from the fact that he was famous in the 15th Century for feats of arms at tournaments and jousts. He was the son of Sir Thomas Astley, Knight, of Nailston, County Leicester, by Elizabeth, daughter and heiress of Sir Robert Harcourt, and lady of Patteshull. Two prominent events in Sir John's life form the subjects of two of the illustrations, and he appears to have been elected a Knight of the Garter in 1461. That he was an accomplished knight and good authority on the subject of single combats we have evidence in the fact of his being, with others, appointed as intendant for the armourer's apprentice John David, when in Oct. 1446, he overcame his master and opponent William Catur. In May, 1453, he was appointed by the King as council for John Lyalton in his fight with Robert Norreys in Smithfield, the scene of one of Sir John's own successful fights. Various monetary grants were made to him between 1461 and 1466 and in 1463 he was authorised to take all kinds of victuals necessary for the victualling of the King's castle of Alnwick. He was present at the funeral of Edward IV in 1483 and died between Michaelmas, 1486 and 8 Nov. of that year, being buried at Patshull.

In what precise circumstances, after Sir John Astley's death, the manuscript

(a) passed from the Astley heirs to Edward VI, or at any rate came to be bound for him by his binder, and

(b) returned into the possession of the Astleys,

there is no record to show. But we have very sound material for conjecture.

Sir John Astley's heiress was his first cousin, Joan, Baroness Astley, who married Reginald, 3rd Lord Grey de Ruthyn. Her great-great-grandson Sir Henry de Grey, Marquess of Dorset, was prominent at court during the minority of Edward VI, to whom he was closely related by marriage, his wife Frances, daughter and heiress of Charles Brandon, Duke of Suffolk, being Henry VIII's niece. It is natural to suppose

Lot 7—*continued.*

that the manuscript was presented by him to Edward. It was an entirely appropriate one for the library of a young English prince of the period, and Sir John Astley must have been well known personally to Henry VII and by name to Henry VIII.

Dorset was himself created Duke of Suffolk in 1551 and survived the young king, but for a short time only, as he was attainted and beheaded in 1553. If he recovered the book before his death, it no doubt passed to his niece Margaret Grey, who married in 1563 a later Sir John Astley (of the younger branch of the family, descended from the second marriage of Thomas Lord Astley in 1236). If on the other hand the book remained in the possession of the Crown after Edward VI's death, it was doubtless presented either by Queen Elizabeth to Sir John Astley, husband of Margaret Grey (he was the Queen's first cousin once removed through his mother, an aunt of Anne Boleyn), or by James I to their son Sir John Astley of the next generation, who was Master of Ceremonies at Court. It will since have passed by inheritance within the Astley family to the present owner, Sir A. E. D. Astley, 11th Bt. and 21st Lord Hastings.

The following early memoranda are written on the fly-leaf "Thomas Fytzhugh port azur a fesse inter 3 buckets sable hooped or," "Bryan Tunstall," "Thomas Tunstall," and the distich.

Qui a aultrui fait ce quil ne doit
Ce lui aduient quil ne vouldroit. R.P.

Inside the upper cover is the armorial bookplate of Jacob Astley Armig. of Melton-Constable.

CONDITION. A few leaves containing marginal decoration have been slightly cut into, but the damage is in no case material. OTHERWISE THE MANUSCRIPT IS IN REMARKABLY GOOD CONDITION THROUGHOUT. Lord Dillon suggests in his paper that the colours have deteriorated through time and other causes. But with all respect to his authority, it seems to us that they are in very much the same condition as in the XV Century. It may be noted that in the case of the two miniatures in Section XIII the colour has been very sparingly applied.

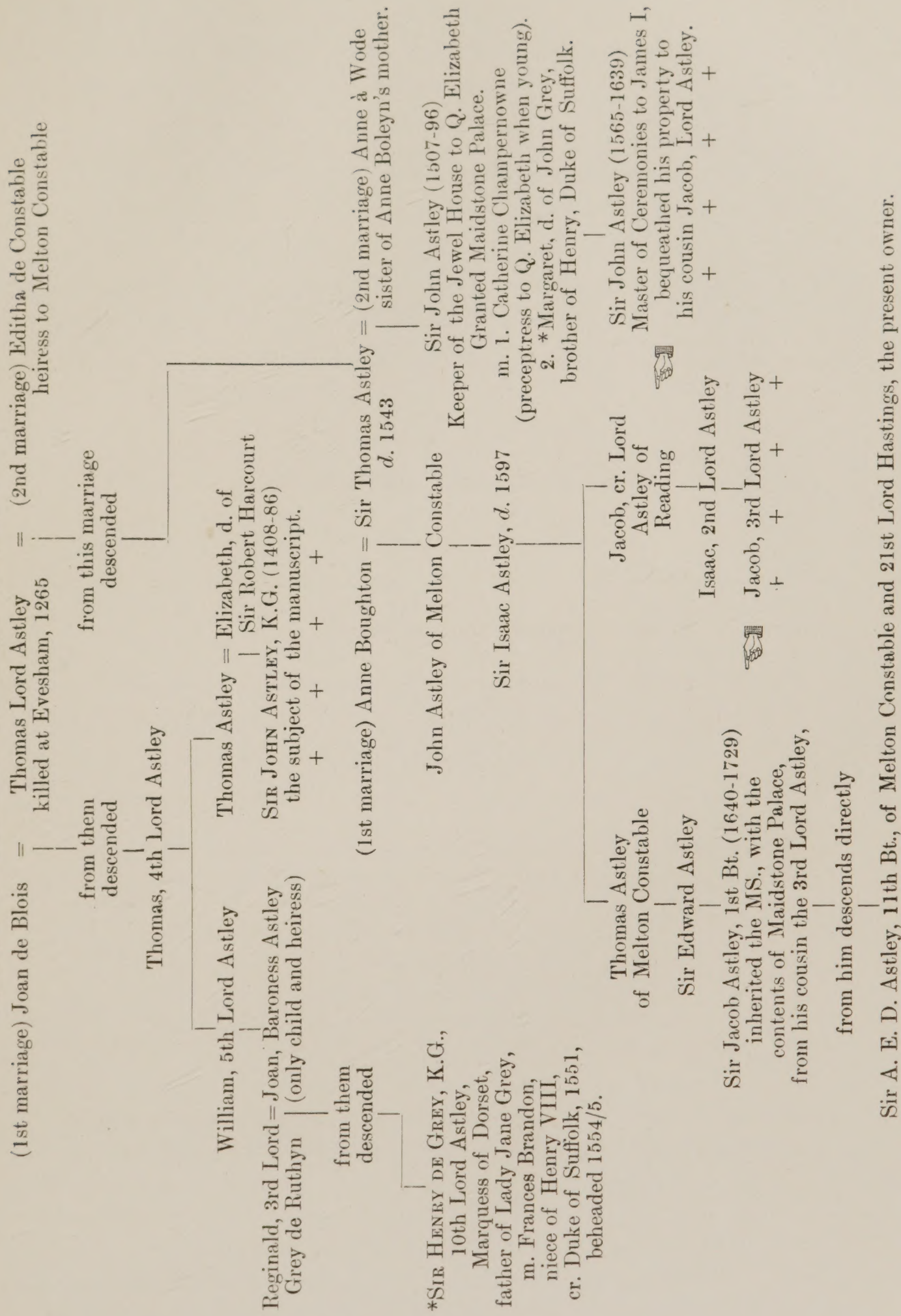
The above account is based almost exclusively on the paper read to the Society of Antiquaries by Lord Dillon already referred to and consists mainly of verbatim extracts from it.

NO MANUSCRIPT OF EQUAL INTEREST AND IMPORTANCE AS A RECORD OF THE CHIVALRY OF MEDIEVAL ENGLAND AND THE CUSTOMS OF THE COURT HAS BEEN OFFERED FOR SALE FOR MANY YEARS.

[See ILLUSTRATIONS and PEDIGREE opposite.]

END OF SALE.

SHORT SUMMARY OF THE ASTLEY PEDIGREE.



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A. ENGLISH.

Mondays ... The Bazaar.

Thursdays ... Times Literary Supplement; Scotsman; Glasgow Herald; and Western Mail.

Saturdays Country Life; Sphere; Graphic; Illustrated London News; Field; Estates Gazette; Publishers' Circular; Clique;

and *Monthly* in the Burlington Magazine; Connoisseur; Pantheon; Apollo; The Collector; London Mercury; and Old Furniture.

B. FOREIGN.

Journal des Arts (Paris).

Gazette de l'Hotel Drouot (Paris).

American Art News.

Chicago Daily News.

Boston Evening Transcript.

New York Times.

New York Evening Post.

New York Herald.

International Studio.

Pantheon (Munich).

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